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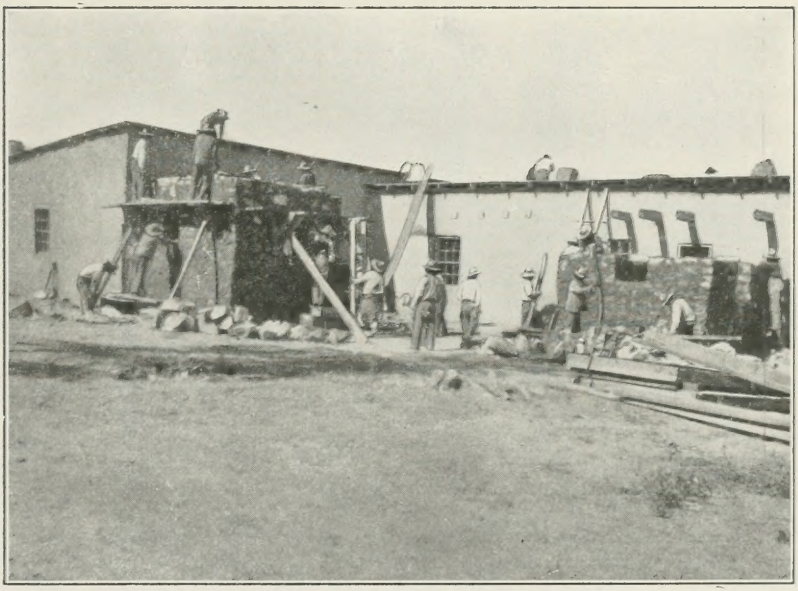
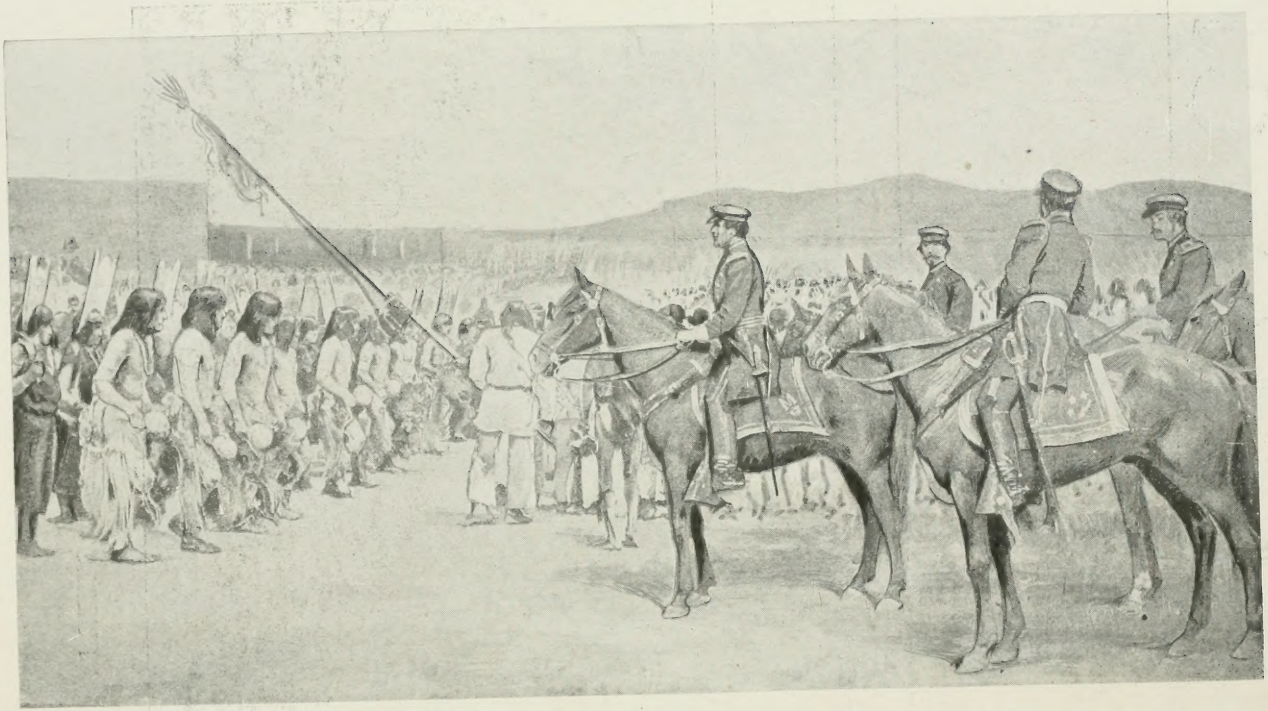


PUEBLO MEN ERECTING BUILDING



GENERAL KEARNEY AND STAFF VIEWING CORN DANCE AT SANTO DOMINGO.

From Twitchell's "Leading Facts of New Mexican History."

PUEBLO--A NATIVE AMERICAN ARCHITECTURE

IN THE REGION OF SANTA FE IS FOUND A STYLE OF CONSTRUCTION CREATED BY THE INDIANS LONG BEFORE THE CONQUISTADORES CAME

Alida F. Sims in House and Garden, April, 1922.

FRESH inspiration is being given architectural forms in this country by the cognition and adaptation in the southwest of the very oldest and most primitive in architecture. The world is forever seeking something new, yet in architecture builders are constantly going back to the old. And here they are finding a style that is different and beautiful as well as being a true product of America.

Throughout the Southwest charmingly livable homes are growing up. They are the expression of a really native art, simple as the soil from which they spring, dignified as the Indian, picturesque as a Spaniard, as fitting to their environment as is the English Colonial to its setting and traditions, and as decorative as the skies, and mountains under which they are built.

Surely the purely indigenous art of North America comes only from the Indian and what may be termed its indigenous architecture can be found only in the dwellings of the pueblo Indians of the Southwest, particularly of New Mexico, where the great majority of remaining pueblos are today.

"To have an art that is truly different the people must have been isolated" said a well known New York architect recently. That is exactly what the American Indian was. And of all the North American tribes the Pueblo Indian alone produced architecture.

From the days of the Conquistadores these primitives have exerted not a little influence upon the culture of a civilization which is gradually inundating them. So that not only are the old Spanish Missions of New Mexico quite different from the Spanish Missions of California, and the houses too distinctive, but there is now an awakening to the beauty, the inherent fitness of this kind of building.

"Strong, beautiful, interesting," pueblo architecture is characterized by artists who visit the Southwest, while painters of the art colonies at Taos and Santa Fe have shown their enthusiasm by endeavoring to preserve the pure native style. They build their homes on pueblo lines or revive fascinating old structures that revive an atmosphere of ancient Spain as well as primitive America.

Building has begun to emerge from that horrid period following the picturesque frontier days; a period when a "dobe" house was scorned as "Mexican" and pretentious brick, or later gingerbready bungalows, were admired by affluent and moderately well-to-do alike. For a long time architects either opposed or ignored native architecture and tried to destroy the growing interest in it. Forced to the style without understanding and "approaching it with neither sympathy nor taste" to quote an artist who is an authority on the subject, "they are still working toward its confusion."

During the last decade artists, archaeologists and writers have been flocking out to New Mexico with a common purpose—to study the pueblo people. The Indian, too primitive to build railroads, has made original and priceless contributions to the arts. And a growing appreciation of this is bringing the Indian motif more

and more into favor. It is true that some very bad things have been done. Contractors have taken hideous liberties with native architecture. But still a number of beautiful buildings have been constructed on purely Indian lines, while those of Spanish influence are invariably charming. That is, until some one feels that he can put his own personal expression into the plastic clay. But one feels nothing jarring in the little "mud" villages of the West. Their very simplicity seems fool proof.

It is clear that the modern adobe house must be carefully plastered or it will lack much of the beauty of the original. Centuries of annual replastering under the soft palms of the Indian women have achieved through successive layers that roundness of corners previously spoken of, which is so essential a feature.

It is not necessary to have a real Indian plasterer to do the work, but it is well to have any rectangular lines chipped away so that the bricks themselves will furnish the outline wanted. Being a more durable mixture modern plaster does not require an annual doing over, and has been found to be an improvement on the Indian material.

In considering the chief characteristics of the pueblo style material comes first. Adobe, which is simply the name of the clay of the region, is made into large bricks which are sunbaked, and when thoroughly dried are as hard as kilnbaked bricks. The walls are generally two bricks in depth or about two feet thick, but when made very high they must be correspondingly thicker. When they mounted several stories they were steadied with thick piers or buttresses of solid masonry as additional support.

The architecture of the pueblos is dignified, of definite type, a complete expression of the needs of the Indian and of the material at hand. It is elemental in its simplicity, sculptural in quality, beautiful in color and texture of material, whether the walls be smooth or rough, and with enough variety in detail to make it structurally interesting.

Original Indian Structures.

The skill of the Indian in building has been the subject of recent articles by the head of the American School of Archaeology, who shows how Indian masonry compares with the Egyptian. There is usually a foundation of stone, carefully joined and cemented with adobe. The pyramidal pueblo, which rose four, five, even six terraces high, was the original apartment house, a primitive community dwelling designed for protection. In the pueblos built around a central square, or plaza, the houses are rarely more than two or three stories high, and usually have enclosed courtyards of their own.

The roof veranda, from which blanketed figures gazed at night, just as the Chaldeans gazed from their house tops, the massive buttresses flanking thick walls, unexpected flights of steps connecting different levels, these are distinguishing features of dwellings in which Pueblo Indians lived several thousand years B. C., and in which they live today. The interiors are of primitive simplicity, naturally, although fireplaces have been highly perfected. They "draw" and throw out heat properly, and they are beautiful, whether they be tiny, intimate corner affairs or great five foot furnaces with overmantel, hood and raised hearth.

When the Spaniards came they found a country upon which another people had already put its stamp. In New Mexico an already established architecture was encountered. The wonderful old Spanish Missions of California transport one to Spain itself, but there is a different note in the Pueblo style, simpler, but no less interesting than the pure Spanish type. The Spaniard, too, naturally built with the materials to hand, and under Spanish inspiration the low ceiled mud hut rose to a lofty church with vast dim interior, and beautifully beamed ceilings; it extended into an impresive succession of rooms, surrounding a square patio, with arcaded porches. Cedars were brought from the mountains for the carved "vigas" or beams, which supported the roof.

The hand of the Indian is seen in the "lost and found" contours, the soft outline of the walls, in the rounded corners. It is literally the hand of the Indian, and with a feminine touch at that, for most of the building and all of the plaster and stucco work is still done by the Indian women, who never use a trowel, but apply and smooth the plaster with their palms. The very irregularities give quality to the walls.

A primitive but lovely lighting effect was achieved in the candle niches hollowed from the walls, and the usefully numerous small cupboards sculped out by the Indian were adorned with carved doors by the Spaniard. The housetop balcony received a balustrade and a half pergola of of projecting vigas. The corner fireplace, so distinctive of the pueblo, with its snug little hearth protected by a low partition, becamea great favorite.

These simple but attractive features have been made most effective use of in homes built upon the Indian plan today. While some mistakes have been made in groping after effects which would be distinctive there are, on the other hand buildings which are eminently successful. The Museum at Santa Fe is a composite of the monumental old Mission churches, which remain to New Mexico, and while, of course, it is peculiarly "simpatica," appropriate, in that environment, it has features that are being copied in other parts of the Southwest.

Another feature of this indigenous architecture which is gradually finding a warmer spot in the heart of the home builder, is color. The primitive Indian used color found in nearby rocks to mix with plaster for his house, for the outer walls and for frescoes within. Even the tiniest of cave dwellings had frescoed borders of a terra cotta pink or a golden buff, lovely today, even after a thousand years or more. And some of the pueblos, notably Isleta, are like glowing opals in the sunset, when they have been freshly coated with that indescribably lovely cream pink plaster.

When the Spanish came they felt the need of even more color; too often they neglected to plaster the dun adobe wall; but they redeemed themselves and their houses with doors and casements of "Holy Mary" blue, a favorite color with religious significance. Sometimes emerald green was used, and a facade of salmon pink or some other light cheerful shade was added. These brilliant tones were for years considered crudities, but the time has arrived when people are beginning to see that they are lovely.

And joyous vivid hues are now daring more and more to call attention to the charming contrast of shimmering white or pinky buff walls. The Indians have a secret in mixing their plasters, using the right amount of lime and a certain silicate, which give to the walls a fascinating, somewhat velvety surface which is the despair of imitators.

Other Spanish Touches.

As was said before, the Spanish touch is as different in New Mexico from its expression in other parts of the Spanish-settled Americas as are the Alhambra and the fortress at San Juan, Porto Rico. One notes the Gallic accent in the French interpretation of classic architecture, and the Spaniard flung up new world walls with a truly Latin gesture, stayed a bit by the hand of the Indian. In the Southwest grilled iron railings on balconies, tiled floors and arabesques are unknown, but the patio and the portal, arched gateways, wooden barred doors and windows, are reminiscent of that most decorative nation which sent forth the Conquistadores.

Tucked among the foothills is a little railroad station which is a veritable jewel; wholly "encantadora" is its Spanish charm, a retired green patio, an emerald within its bosom, cool arcades casting amethystine shadows. But in spite of the Spanish atmosphere there is a feeling, unanalyzed perhaps, yet quite apparent, of something vital, different, expressive of the country.

Pueblo architecture and early Spanish types of the Southwest cannot be considered apart, the latter partakes so much of the former. The moulding of two forms in a common clay has produced some wonderfully harmonious native forms. They offer not a little inspiration to architects who will give them careful study. They are features which can be incorporated in any dwelling.

IT IS WRITTEN

The International Studio.

The twenty-fifth anniversary number of the "International Studio", in addition o being perhaps the most beautiful magazine ever printed in America, is of pecial interest in Santa Fe because of he illustrated article descriptive of the exhibit at the Montross Gallery, New York, by Randall Davey of the Santa Fe Art Colony, during February and March. It is entitled "The new Randall Davey", and is from the pen of Wm. B. McCormick. The reproduction of a still life by Davey is in colors. Other paintings are reproduced in half tone. The photographs are by Wesley Bradfield of the Museum. The paintings were first exhibited in the art galleries of the Museum and have been widely commented upon by the metropolitan press. Another article is entitled "America has its Primitives", and is by E. H. Cahill. It is illustrated with four reproductions of paintings by Fred Kabotie and Awa Tsireh of the Museum staff. It is hoped to reproduce both articles with the illustrations in "El Palacio" in the very near future.

American Magazine of Art.

"The American Magazine of Art" for April makes an essay on the art of Mahonri Young its leading feature, illustrating it with reproductions of six charming etchings, several of them southwestern. Frank Weltenkampf, curator of prints of the New York public library, who is the author of the essay, says among other things: "Young's work is not of the easily popular type. He draws things as he sees them, with no concessions to superficially pleasing possibilities. The aridity of his favorite sun-baked landscape is expressed at times in a dryness of statement as in 'Mexican Freighters.'--------It is the landscape that attracts him, but the landscape peopled or showing signs of most activity. 'I have always felt', says he, 'the sense of space, of things in their enviroment.' Wide stretches of Arizona lands have especially engrossed him. Sometimes the odd has fascinated him, as in 'Navajo Landscape' he put into the foreground a bulbous twisted tree trunk. How well he can handle such a composition he has shown in 'Juniper Tree' in which the firm, gnarled trunk is practically the reason for the etching, yet takes its place in the picture without undue accent. It grows from its surroundings."

Indian and other Lore.

The handsome "Museum Journal", published by the University of Pennsylvania, in its last issue features a lecture by G. B. Gordon, the museum director, on "The Walls of Constantinople." The article is richly illustrated with photographs taken by Mr. Gordon during his stay in Constantinople. One of the significant contributions in this number is on "Dress Among Plains Indian Women" by W. C. Farabee. "The Art of the Marquese Islanders" is beautifully illustrated and described in details by a contributor. Among the gifts acknowledged is a collection of Rio Grande pottery from Otto Mallery, for some time a member of the Santa Fe Society of the Archaeological Institute.

New Mexico Architecture.

Miss Rose Henderson, a member of the New Mexico Archaeological Society, contributes an article descriptive of the New Mexico Art Museum, together with three illustrations from photographs

by Bradfield of the Museum. She says: "The Art Museum of Santa Fe New Mexico, is a strikingly successful adaptation of architecture to purpose and environment and an inspiring example of what may be called most truly indigenous type of building in America. * * * Simplicity and strength have been combined with an almost barbaric sense of abandon. There is none of the rigidity and precision of conventional building but balanced irregular patterns and softly flowing lines of wall. * * * The whole effect is of primitive vigor, and embodiment of the spirit of desert sands and glowing cloudless skies. Every detail of the building and furnishings is in harmony with this basic conception of native designs."

Early New Mexico History.

The article in a recent number of "El Palacio" on the "Beginnings of Representative Government in New Mexico" by assistant director Lansing Bloom of the Museum of New Mexico has been reproduced by a Catholic Publishers Association and sent out to the various Catholic publications, including the Southwestern Catholic, of Santa Fe, which are featuring this historical essay.

Lone Wolf, the Indian Painter.

In the "Independent" for March 18th space is given to a sketch of Lone Wolf, an Indian painter of Indians, whose art however is that of the pale face rather than that of the red man. Lone Wolf may be considered a pupil of Thomas Moran. He is a Blackfoot Indian of northern Montana and has a record as cowpuncher, broncho buster, as well as artist.

A Sanctuary of American Art.

"Musical America" for March 4th prints a delightful article uniquely illustrated from the pen of Frances R. Grant. The theme is "Santa Fe as a Sanctuary of American Art", but dwells principally upon music and dance features of the annual Santa Fe Fiesta, which was attended by Miss Grant, who is a New Mexico girl, last summer.

House and Garden.

"House and Garden" for April, 1922 prints very attractively an article on the New Mexico architecture by Alida F. Sims. It is illustrated with handsome photographs, some from the Museum studio, while the text is not only interesting but unusually accurate in its statements. We are pleased to reproduce this article in "El Palacio" through the courtesy of the publisher and author.

"Poetry" for April.

"Poetry" for April is a southern number, the poets and themes coming from south of Dixie. DuBose Heyward is given the place of honor with his Charleston poems. Hervey Allen contributes "The Sea Islands." Other poets represented are Henry Bellaman, Marx G. Sabel, Louise Jones, Elfrida De Renne Barrow, Josephine Pinckney, Frances Dickenson Pinder, May Thomas Milam and Beatrice Ravenal. Glenway Westcott, of Santa Fe, reviews the poems of Stewart Mitchell, especially his sonnets, recently published. Among other things he says: "His art rather reeks of the intellect. Vision and passion are strained through nets of speculation andsieves of analysis. Nothing actually escapes, or would seem quite to satisfy him. That any trace of ecstacy is hard to identify may be because he makes the mistake of codification inaccurately associated with the fin de siecle." Further on: "One wearies to the point of fury of this brand of ezpressivism;

'Bring me, this evening crimson wine
Such as in twilight seems to keep
Secrets of death in serpentine
Sinuous sleep.' "

Speaking of the poetry of the south, Hervey Allen and Du Bose Heyward say; "How absurd to say the South has nothing but geneology! Who will sing of them, these cities—of Santa Fe or El

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PAUL A. F. WALTER, EDITOR.

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Paso, San Antonio or St. Augustine, and of old Charleston with her three hundred years of memories? Who is going to write the epos of Coronado, of the lost Fountain of Youth, of De Soto, of the pirates, of Africa transplanted, of the outlandish voodoo that still lingers, and of the strange new Christ the negroes worship?"

PAINTERS AND SCULPTORS

The Art of Walter Ufer.

One canvas in Walter Ufer's show (Carson Pirie Scott and Company, February 1 to 18) is superior even to "Autumn." It is "The Rider—Taos Canyon," a small composition of greens, blues and reds, quite different from everything Ufer is known for. I believe it represents what he will be remembered for years hence. For it stands as the furthest point in a progression that is marked, in the present exhibition, by three periods.

First, are the strictly representational pictures such as "Near the Water Hole," "Jim and His Daughter," "Young Trees in Autumn." All these have the stirring color, the vigorous treatment, the fine execution, the skill in representation that made Ufer always something more than academic. Some have still more. If "In the Land of the Rockies" and "Fantasies" are too literal and illustrative, "Young Trees in Autumn," "End of a Perfect Day" and others, have an atmosphere and an imaginative quality that attest genuine emotion. And if the figures in "Jim and His Daughter," "Near the Water Hole" and "Fantasies," are just Indians—members of a race without individual distinction—the character portrayals in the head of "Pete," in all three figures in "The Taos Fiddler" and in "Mary Carlisle of Oklahoma" are understanding, convincingly human. The last of these, especially, is sincere: I feel that the whole tragedy of the progeny of poor white trash is projected in that unrelieved presentation of an unprepossessing hoyden.

"A June Storm," "Fructuations," "Noonday Rest" and "Autumn," are from a second, a transitional, period. In these the intent of representation is not offcast, but it is no more than equal to the purpose of imagination, or of creative composition. The interpretive imaginative impulse is strongest in "Fructuations," a poetical (though not "literary") presentation of the awed primitive in face of the perennial fertilization of earth by cloud and rain. Moreover, in the sweep of desert line and the counter gesture of sky form; in the answer of rainbow and rainfall to the motive of the figures, is an emphasis of design new to Ufer's work. This concentration and direction is carried forward in "A June Storm" and "Noonday Rest;" and in "Autumn" reaches the point at which, in combination with representation, it is the strongest. The rhythm of the painting is slow and massive. The vertical tree, the concave line of the background repeated in the roof of the adobe houses and contradicted by the convex arc of foliage and the lower garments of the figures; the relation of the strongly drawn limbs of the two Indians and the curve of the dog's body,

to both of the principal motives—this is composition of high order. "Autumn" is a repetition in a different, and much finer, color scheme of "Noonday Rest." It is done more decisively than that. It is as if, in "Fructuations" and "A June Storm," Ufer had been reaching out toward a new thing; that he felt he had touched it when he worked out the problem in "Noonday Rest"—so nearly had grasped it, that he went at grips with the same material, almost the same problem in "Autumn," and there got it firmly, securely. That is why this splendid thing marks the end of a time of transition from the previous Ufer.

"The Rider—Taos Canyon" is the new Ufer. Because, in it, respresentation is secondary to rhythm; because it is freer, in the sense that it is more abandoned of the rhythmical element; and because, as a result, the movement plays more elaborately throughout every part. The cut of diagonals upward and rightward along the canyon roads, then up along the horizon of wood, then back via the cloud; the spread of the two tree clumps, their bringing together again by means of the clouds above and the trail below, and the light accentuation of movement, through the branches—make the composition more living than anything else Ufer has shown. The simple, broken color adds to this impression. And it gives the picture a depth, a sense of distantly receding elemental mystery, that conveys the feeling of the primitive southwest more personally than any of the pictorial desert scenes exhibited.

If this is forecast of the Ufer of the future, it is certain he will yet exceed the best achievements of his past.—The Arts for February.

The Independent Show.

The Society of Independent Artists is now holding its sixth annual exhibition atop the Waldorf-Astoria until April 2. The catalogue contains 845 numbers which is less than was the case last year.

The Indian pictures featured last year, proved so popular that they are again included this year, and certain of the Ceremonial Dances are shown in a group of drawings by Pueblo Indians of New Mexico and Arizona, which have been made available through the good offices of Dr. Edgar L. Hewett of the Museum of Santa Fe, N. M.

The society's idea of "no jury and no prizes" again prevails, and the exhibits are hung in alphabetical order.

Many radical and extreme pictures are included in the show, but the tendency seems toward the safe and sane.

Wild and tame paintings hang side by side, and most of the schools are more or less adequately represented, Certain artists send work that would never appear if there was a jury. Studies from the nude are scattered through the miles upon miles of displayed paintings.

Louis C. Tiffany thought well enough of the independent show to send one of his pictures entitled "Johnson Canyon."

Pierre Tartoue, fresh from his European journeyings, is represented by two pictures, one showing a Winter Scene in France and the other "The Little Street at Lake Mazziore." They are done in oil, not pastel.

John Sloan, the society's president, is represented by two canvasses, of which his "Hombres in the Garden," is the better. It deals with skill and good workmanship, with a man digging in the garden, under some pleasant trees, and with an assistant who helps. The brick walls of the background have been well managed.

Louise Upton Brumback contributes a single painting entitled "The Sea in Winter," which she has painted with her usual boldness and dash. The waves of the winter sea are decoratively constructed.

I. Machinski in his "Dance" has taken a leaf out of Holbein's book, only he brought the dance of death down to the present moment. Whatever may be said of his female nude figure that

is here introduced, it is certainly full of dynamic action.

Merton Clivette (The Man in Black) is reproduced by two canvasses that he dashed off at his Soul's Shrine in the Village. They represent "Salome" and "Admiral Peary" in his Arctic outfit.

L. B. Miller's "June Fantasy" (or "The Garden Sprite") is a remarkable composition for an artist with but little painting experience. The dance movement is well indicated, and there are other good things that might easily be said about it.

Texie Myers has carved with infinite pains an ordinary lead pencil. It came near being picked up by a critic, who needed a pencil, but was saved from such a fate by the glass case in which it was placed.—W. S. Bowdoin in New York World.

Portraits by Two Santa Fe Artists.

Among the new portraits on exhibit in the Museum at Santa Fe is that of a young boy "Master K" by Gerald Cassidy. It is almost life size and frankly realistic. In decided contrast is the portrait of a lovely girl, by Abbot Thayer, in the same alcove, which both in technique and idealistic conception, places it among the typical works of that famous artist.

Exhibit by Roerich.

An exhibit by Prof. Nicolas Roerich in Kansas City is not only attracting wide attention but is receiving merited praise and much space in the Kansas City papers. A movement has been inaugurated to purchase one or more of the canvasses for the art museum of the city. Prof. Roerich spent part of last summer and fall in Santa Fe.

Exhibit by Helena Dunlap.

Helena Dunlap, of the Taos Art Colony, who recently returned from a sojourn in India, has just held her first exhibit at Los Angeles since coming back from the far east. She makes her home at Whittier, California, during the winter, and in Taos during the summer.

MUSEUM EVENTS

Reception to George W. Eggers.

The Womans Museum Board and the archaeological societies on Saturday evening, April first, tendered a reception to Mr. George W. Eggers, Director of the Denver Art Association. Mr. Eggers favored the guests with a most interesting talk on museum policies and management. He had been for five years, including the days of the Great War, Director of the Chicago Art Institute, and had been in close touch with its manifold activities. Mr. Eggers is a delightful speaker and enriched his talk with many illustrations from his experience as Director. The Secretary of the School and Museum presided and introduced the speaker. Mrs. Laughlin, President of the Womans Museum Board, and Mrs. Mechem, wife of the Governor, were in the receiving line.

Laurvik in Santa Fe

Henry Laurvik, director of the Art Museum at San Francisco, made his visit to Santa Fe in April, addressing the Arts Clubs at the Museum on the evening of April 11. In making the rounds of Santa Fe studios he gathered an art exhibit for the Palace of Fine Arts at San Francisco.

Exhibit by Burlin and Dasburg.

What many term to be the most unique exhibit thus far held in the art galleries of the Museum of New Mexico consists of canvasses by Messrs. Paul Burlin and Walter Dasburg. They are in a modern vein and have been made a subject of discussion and criticism. Mr. Dasburg includes two Santa Fe landscapes, while Mr. Burlin in addition to his symbolic paintings presents a portrait and a nude drawn with charcoal. At a meeting of the Arts Club held at the home of Mr. and Mrs. Gerald Cassidy, Mr. Burlin took the lead in discussing the modern phases of art.

University Museum Enlarged.

The regents of the University of Colorado have assigned to the Museum at Boulder additional space in which he archaeological, ethnological and historical material acquired through expeditions to the fossil fields of Wyoming and Idaho will be installed. To this has been added a large collection of recent and fossil mollusks obtained on Madeira and adjacent islands by Prof. T. D. A. Cockerell, formerly of Santa Fe.

Made Tour of European Museums.

S. F. Winbolt, M. A., of Oxford University, has completed a tour of European museums to collect material for the Newark, N. J., Museum Association. The accessions include many objects used by the ancients.

Museum Work Features.

The latest issue of "Museum Work" features and pictures the historical group of Perry's victory on Lake Erie, recently installed in the Milwaukee Public Museum. The description and the historical details are from the pen of S. A. Barrett. Other articles of interest are: "The Care of Museum Publications," by Harriet E. Dickinson; a historical sketch on "The Name of the Woman who Guided Lewis and Clarke," by Melvin Gilmore; a discussion on "Should the Size of Museums be Limited," by Florence Paull Berger; "The Museum Conscience," by Joseph Grinnell; and "Museums and the Trades," by Richard F. Bach.

Parallel Historical Synopsis.

One of the unique publications of the Boston Museum of Fine Arts is a synopsis of history with special reference to painting, sculpture and the allied arts. The synopsis is arranged in six parallel columns, giving contemporary events in Europe and Asia.

Chicago Art Institute.

Registrations at the Chicago Art Institute last year totaled 1,224,894. The daily attendance of students aggregated 153,742.

Annual Meeting Arts Club.

The Arts Club gathered in annual meeting about the fire place of the Museum Tuesday, April 4. A genial and co-operative feeling of united interest, that speaks well for the sustaining qualities and future activities of the different sections identified with the Club, marked the gathering.

The officers elected for the ensuing year are: Mr. Warren E. Rollins, president; Mr. Will Schuster, vice-president; Miss Daisy Parker, secretary; and Mrs. Carlos Vierra, treasurer. Executive committee: Mr. E. Dana Johnson, Mr. Kenneth Chapman and Mr. Carlos Vierra.

The working policy of the painters section connected with the Club was discussed with much animated interest, and ways and means of unified action on the part of the painters in sending out circuit exhibitions of their work to the various centers was unanimously decided upon. The musical, literary and dramatic sections since the founding of the club are already productive of much good. The painters now feel that by concerted efforts in this section toward a united synthesis of will and effort, much can be accomplished in the encouragement and development of art in our Southwest, as communities now recognize that art in the fullness of its activities is a part and parcel of their intellectual existence. Bringing art productions before the public as now proposed will further lead to a proper appreciation and understanding, and acknowledgement of the painter's efforts on the part of the public.—W. E. R.

Canvas by Van Soelen.

Theodore Van Soelen, the artist who recently became a member of the Santa Fe group, had on exhibit in the Museum an attractive portrait originally painted is his former studio in Albuquerque. It is considered one of the most successful canvasses thus far produced by this artist.

IN THE FIELD

Artifacts from San Miguel.

The Museum of the American Indian has just published one of its admirable monographs; being No. 4, of Vol. 7, of the series of publications relating to the American aborigines. The author is George G. Heye, the founder of the Museum, and well known in New Mexico. His theme is the description of certain artifacts procured on San Miguel Island, California, by the archaeological expedition of 1919. This expedition was financed by Mrs. Heye and was in charge of Ralph Glidden of Avalon, Santa Catalina, California. It proved quite successful, except that photographs showing many of the 343 skeletons as well as the artifacts in situ were lost by the capsizing of the boat on the return from the island to Santa Barbara. The description is preceded by a geographical and historical sketch of the island. There are also chapters on the inhabitants, culture and cemeteries of the early inhabitants. The monograph is richly illustrated with half ones and in the appendix is included at voluminous bibliography. The early inhabitants of San Miguel were the Chumash Indians, who were not workers in stone to any particular extent, but who exhibited considerable dexterity in fashioning bone and shell to suit their aesthetic taste. They were also builders of canoes, using long paddles in making the trip to adjacent islands or to the mainland.

Colorado Museum Expedition.

The Colorado Museum of Natural History has sent an expedition to northwest Alaska for sixteen months work in order to secure material and specimens for a series of habitat groups and to enlion in research work, especially in relation to breeding habits and range of relationship of species not now fully understood. The expedition is in charge of Alfred M. Bailey, and he has as his assistant Russel Hendee.

HISTORY AND ARCHAEOLOGY

Discovery of Classic Statue.

In a small yard behind a modern barber shop near Athens a large marble block was excavated not long ago. Once it was free of the soil the marble proved to be a rectangular statue face with socket cut in the upper surface to receive the statue and with reliefs carved on three sides, which, except for one slightly damaged corner, are in absolutely perfect condition. So well has the marble been preserved that the background of two out of three of the reliefs are still colored a bril iant red. The three reliefs represent subjects taken from daily life of Athenian young men. The relief on the left represents two teams playing ball. There are three in each team, and the two groups face each other. The three on the left have just received the ball and are advancing as though to throw it, while the other three are stepping back preparatory to capturing it. The composition possesses an elegance and delicacy most unusual in archaic sculpture. The relief on the front face shows two young men wrestling. Behind each stands a friend, the one on the left encouraging the champion, he one on the right holding a measuring pole as if to see fair play. Four figures appear in the relief on the right side. Two youths are seated in chairs and facing each other. The one on the left holds a dog which is straining on a leash to reach a cat or lynx which the other youth holds, also on a leash. Behind the seated youth another stands watching.

MUSEUMS AND GALLERIES

Presented to Cleveland Museum.

The bulletin of the Cleveland Museum of Art for March reproduces as its cover illustration the portrait of Miss Dora Wheler by William Merritt Chase, which has been presented to the C eveland Museum by Mrs. BoudinotKeith.